

# 1979 ANNUAL REPORT

Museum News The Toledo Museum of Art

## Remarks of the President

On the pages that follow, Roger Mandle, Director of the Museum, and his fine staff describe the extraordinary activities which took place during the 1978-79 fiscal year. These programs show continued growth in quality and diversity. They represent an effort involving the entire community.

Nearly 700 volunteers support the Museum. As intense as their involvement may be, others who participate in classes, enjoy the concert series, exhibitions and other activities, are also involved in the Museum in a very major way. In fact, the public of our Museum is one of its greatest assets.

From our public, we learn how to improve programs and broaden support. We value the comments and ideas presented to us by our visitors. The *Timeframes* program which has attracted so much public attention was created with the help of many interested members of this community. Because of their advice, the Museum struck a particularly responsive chord in the programs which it has offered during the past year for adult audiences.

We are also grateful to our volunteers and public for their continued financial support of the Museum. Those who use the Museum know that it depends upon the continued growth of community support in order to maintain the quality of its service. We remain grateful to our community for this support, which is unique among American museums.

Samuel G. Carson  
*President*

### Cover:

Henri Matisse, French, 1869-1954. *Icarus*, Plate 8 from *Jazz*, Paris (Tériade), 1947. Color stencil, 16½ x 12¾ in. (42.3 x 64.5 cm.), 79.3.

*Jazz*, Matisse's first major project based on the use of paper cut-outs, was a pivotal work in his transition from oil painting to the cut-out technique that dominated the last ten years of his life. The text is Matisse's statement of what an artist should be.

## Museum News

The Toledo Museum of Art, Toledo, Ohio  
Volume 21, Number 4, 1979

## Report of the Director

The letter from Mark Boggs printed below is an exuberant preface to this report for the fiscal year that ended August 31, 1979. Mark's lively perceptions of his visit to the Museum are testimony to the continuing impact of our programs on the learning experiences of our visitors. The Museum staff's commitment to refining and expanding our educational services was never more evident. More than one third of the Museum's \$2,800,000 operating budget was spent on the direct costs of education programs, possibly the highest proportionate allocation by any American museum. This emphasis was due not only to tradition, but also to the consensus of the staff and trustees involved in planning the Museum's future that educational service is of primary importance.

As a symbol of the continuing growth of our educational thrust, the new Plough Pavilion was completed. This handsome new entrance and circular drive, dedicated to one of our Museum's most generous benefactors, provides safe, convenient access to the School of Design. Other aspects of this renovation included the

### POINT OF VIEW

I would like to thank you for such an interesting trip. Mr. Libbey sure knew what he was doing when he started the museum! The museum is one of the best places to go to get your mind off your problems and just to enjoy yourself. Sometime the museum should try to get a painting by Leonardo da Vinci or a sculpture by Michelangelo. Either that or get copies of them. I really enjoyed myself and I really liked the *Architect's Dream* and the *Syndics of the Goldsmith Shop*. Personally, if I had the money, I would put more art in that building.

You were very nice and that made the trip that much more enjoyable. You did not treat us like little children. I think everybody would like to compliment you on that. I really did like the trip.

Your Friend,

Mark Boggs  
Age 11 years  
Kenwood Elementary  
Bowling Green, Ohio







creation of a new student exhibition gallery, three classrooms, a student lounge, audiovisual center, and fifteen faculty offices.

Our relationship with the University of Toledo was nourished by new ideas developed by the joint Museum University faculty committee, by the enthusiasm of the University administration for this unique relationship, and by curriculum initiatives from our faculty. The new major in Art History is well under way, and the Bachelor of Fine Arts degree program which started last year has begun to attract considerable student interest. A bus shuttle service was established to provide a much-needed direct link between the University campus and the Museum. Total enrollment of University students was 2,050, reflecting less decline than in the overall University for the same period.

Continuing education classes at the Museum and in the region brought new vitality to many people's lives. At the Museum, nearly 800 enrolled in studio and art appreciation classes taught by Museum staff and area artists and graphic designers. Art lecture courses continued to be offered at Owens-Corning Fiberglas, Libbey-Owens-Ford, Dana Corporation and in Findlay, where FAMTAM's membership continued to grow. Contacts have been made in other regional communities in order to develop Museum programs similar to the successful Findlay outreach effort.

A major new public program funded by the National Endowment for the Humanities, *Timeframes*, began in January 1979. Two series of broad interest were offered, *The New American Scene* which focused on aspects of life in America since 1945, and *China: A Celebration* which presented aspects of that nation's heritage and future. Audiences were so large that several lectures took place in the Peristyle. A Chinese family festival attended by nearly 2,000 was held in connection with this series. Outstanding authorities in their fields, plus study materials provided with help from the Toledo Lucas County Public Library, provided incentives to the audiences for wider study.

Other special events, lectures and film series were also well attended this year. A holiday celebration in December, *A Time For Giving*, attracted throngs of people of all ages, many of whom had not visited the Museum before. Four film series drew over 2,000 visitors. Lecture series in conjunction with special exhibitions included those on collecting and on the art of classical Greece and Rome, funded by the Knight Lecture Fund and the Kress Foundation Research Center Grant. Group travel opportunities to Egypt, Spain, New York, Chicago and Columbus, Indiana were offered for Museum members.

Two Museum Education Fellows completed their second year of internship funded by the Nettie Poe Ketcham Fund and the National Endowment for the Arts. They provided ideas and incentives for public programs and for exhibitions in photography, architecture and the electronic arts. Five W. Sinclair Walbridge Scholarships were awarded for University internships in the art education program. A new internship program was also begun with Bowling Green State University.

Seventy-one Docents were active in the Museum's gallery art and music education program. Forty-seven Art Docents and nine Music Docents were responsible for giving guided tours to nearly 50,000 visitors. Fifteen new candidates trained as Art Docents, preparing in intensive sessions for their tasks ahead. Enrichment and special exhibition training sessions by Museum staff were also given for Docents.

The important Bus Fund, created by Members' contributions, provided the incentive for schools to bring students to the Museum. Because of increased transportation costs, the Museum this year increased its own contribution to this fund.

The Peristyle Series continued to be the most successful musical series in the community because of both the consistently high quality of international talent brought to Toledo and the strong volunteer ticket sales effort. The Great Gallery series presented four outstanding chamber concerts, but because audiences dwindled to unacceptable levels, it was decided not to continue this series. A committee of staff and volunteers was formed to study the situation with hope of reviving this series in the future. At the same time, 31 Sunday free concerts by regional musicians, also a Museum tradition, attracted nearly 7,000 listeners. Gallery Gigs, intimate lunchtime concerts in the Cloister, continued to build an audience, as did adult classes in music appreciation. 9,500 children came to the Museum for tours and in-gallery concert demonstrations on historic instruments in the Museum's collection.

Saturday classes in art and music received intense evaluation this year in order to heighten the value of the children's Museum experience. Although it was recognized by the staff that reduced class size would affect the enrollment statistics of the Saturday program, it was agreed that the traditionally large classes did not offer individual students the best environment for learning. Thus, the approximately 1,500 students per semester reflects a new capacity enrollment figure, since each class was filled. A waiting list created such pressure that an experimental overflow class was initiated at Franklin Park Mall, with funding from the mall company.

Temporary exhibitions brought important works of



art here from all over the world. *Richard Estes: The Urban Landscape* featured paintings by the leader of the contemporary realist movement. *Art for Collectors V*, an exhibition of works of art from many periods designed to inspire private ownership, opened simultaneously with *The Art of Louis Comfort Tiffany*, selections from the remarkable collection of Hugh and Jeanette McKean of Winter Park, Florida. *Modern Art in Toledo Collections*, co-sponsored by the Toledo Modern Art Group, aroused wide interest in the diversity of contemporary art owned in this region. *The 61st Annual Toledo Area Artists' Exhibition* was assisted for the first time by a grant from the Ohio Arts Council to the Toledo Federation of Art Societies. *The Sensuous Immortals* featured monumental stone sculpture and bronzes from India and Southeast Asia in a rare and important exhibition organized from the privately owned Pan-Asian Collection. In the Print Galleries, where exhibitions of major importance are also shown, *Foirades/Fizzles* illustrations by Jasper Johns, *Artists' Postcards*, *Jim Dine's Etchings*, *Felix Bracquemond and the Etching Process*, *World Print Competition* and *George Cruikshank: Printmaker* were presented. Exhibitions of photographs by Walker Evans and Clarence Kennedy, as well as of recent Museum acquisitions in the graphic arts were also featured.

Planning for future major exhibitions is continuous. Work on shows often begins as long as five years in advance of the opening date. *Dutch Silver*, organized by the Rijksmuseum of Amsterdam at our suggestion, opened in Toledo in March 1980 after several years of work. Grants must be written; loans, transport and insurance secured, and partner museums enlisted. *Treasures from Chatsworth: The Devonshire Inheritance*, 1980's most spectacular exhibition, was offered to the Museum two years ago by the International Exhibitions Foundation. Work on publicity, logistics and education programs took many months.

Two National Endowment for the Arts grants for support of the organization and for our showing of *Dutch Silver*, and an NEA grant for general support of the Toledo showing of the Chatsworth exhibition are further evidence of the Museum's remarkable ability to inspire special project grant support. The Education Fellowship programs and Greenfield Village Players presentations were also funded by the NEA. The National Endowment for the Humanities is funding the *Timeframes* programs for a three year period. The NEH Challenge grant was matched this year, nearly eighteen months before the deadline, thus adding to our Museum's credibility with that federal agency.

The Museum Library received a grant of \$3,906 from

the Department of Health, Education and Welfare College Library Resource program. Both this and the Kress Foundation funds were used to purchase essential publications.

The Ohio Arts Council awarded the Museum \$120,204 for the fiscal year, which the Museum used for special exhibitions and for educational and promotional projects.

Two Michigan foundations, the Kresge Foundation of Troy and the Herrick Foundation of Tecumseh, made grants of \$350,000 and \$500,000 respectively to help fund the long-range physical renovation program. These are two of the largest private foundation grants ever received by the Museum. They reflect the Museum's widening reputation for the outstanding quality of its collections and programs.

This year's development campaign was more successful than ever. The membership roster reached 8,300, and the President's Council approached the 500 member level with the addition of 65 new members. Total endowment contributions for the fiscal year were \$1,070,543. For the first time it was necessary to hold two President's Council dinners to accommodate this growing number of supporters. All of these development efforts were largely made possible by the untiring efforts of over 700 volunteers, who are an indispensable resource for the Museum's continued vitality.

Acquisitions for this period were consistent with the quality for which this Museum is widely known. This is remarkable given the extraordinary increase in prices of the best works of art available. Of special note is the acquisition of the choicest parts of George Wittenborn's collection of early 20th century artists' books. Wittenborn was one of America's greatest art book dealers and he was a friend of many of the major artists of our time. His collection of artists' books augments our holdings from a period for which the Museum still has many great needs.

A uniquely large and refined Greek silver hydria, or vase, and several rare Roman glass vessels were added to our great antiquities collections. Paintings such as the finest Jacob van Ruisdael landscape to come on the market in many years, Francesco de Mura's *Allegory of Spring*, and *Still Life Painter* by the contemporary American realist, Jack Beal, were also acquired. A rare French late 17th century silver-gilt dressing table service was the gift of Mr. and Mrs. Stanley Levison. Print and photograph acquisitions were highlighted by the purchase of the complete suite of Canaletto's etchings. Important gifts of art were also received from William Hitchcock, Harold Boeschenstein, Jr., Libbey-Owens-Ford, and others.



Conservation of the collections remained a priority. The Museum retained Carol Mancusi-Ungaro to undertake remedial work on paintings in the Museum, and the DeVilbiss Company of Toledo gave the Museum a spray booth and new compressor to improve our own conservation facilities.

With substantial planning, the Museum's sales operations continued to thrive. We are hopeful that reorganization of these functions will result in better services and profitability. A personnel committee was formed to help the Museum be sensitive to the working environment of all employees. The Museum's staff development program funded study opportunities for several staff members. An improved health insurance program was approved and work was completed on a draft of an office procedures manual. New hiring procedures were implemented, and a three year contract for the full-time security and maintenance staff was amicably achieved.

Refinements in the Museum's new project-based budgeting and accounting system have enabled the Museum's staff to manage better with more finite fiscal information. These refinements have also helped eliminate a number of inefficient practices, thus saving needed funds for application to more public services. Much of the spring was spent in developing the 1979-80 budget, a particularly anguishing process because of the continued impact of inflation. Over \$100,000 was eliminated from the "maintenance-level" requests in order to present a balanced budget. The budget planning process was eased by the accurate detail provided by the new fiscal management system.

A new public relations department was begun which has helped increase the visibility of Museum activities and programs.

The Museum's department heads, forming a staff planning committee, meet regularly to consider key issues facing the Museum. Through this committee, recommendations have been developed for goals of long range impact on four main issues: the building, programs, collections and finances. Over the past year, goals have been refined, approved by the Board and then evaluated. Each department has attempted to apply these goals to its own operation. Major problems and dislocations were also identified and discussed.

The needs of an aging building and the opportunity to develop new exhibition and support areas from existing spaces represent the greatest challenges of all. With the assistance of a staff and trustee Building Committee, plans have been developed to enhance the space, efficiency and security of the Museum. With adequate funding, major improvements can be under way soon.

I should like to thank the Museum staff for remarkable effort and creativity this year, and the Trustees for enlightened leadership. The Endowment Development Committee and Museum Aides continue to encourage support for the Museum, and offer many other ideas and help for which we are all grateful. The Docents deserve special thanks for the consistently high quality of their regular tours and for their extra commitments for special exhibitions and tours. The Toledo Modern Art Group, Art Interests, the Toledo Federation of Art Societies and other affiliated groups have contributed greatly to the community's understanding of art in conjunction with the Museum. And finally, I am grateful to the many friends of the Museum who offer discounts, ideas, services in-kind, or who are always available for a few hours of work or advice.

One of the Museum's most loyal friends, Abe Plough, once remarked that The Toledo Museum of Art has momentum. The momentum of this great Museum is tangible and increasing. It continues to come from a unique combination of great works of art, a hard-working, talented staff and volunteers and a responsive community. The force of the resulting momentum is such that goals once thought unlikely are realized; quality unreached before is within grasp; support is heaped upon support. This combination must be kept with balance. All elements must be applied with patience and care so that excellence is never displaced as the foremost criterion. While overcoming the effects of inflation, the Museum's greatest challenge is to maintain its momentum and its high standards of excellence. We owe it to ourselves and our children to be vigorous in our efforts to enhance our Museum, a gift as great as the art itself.

Roger Mandle  
*Director*



Phiale, from Persia, 5th-4th century B.C.  
Cast and cut colorless glass, ht. 1-21/32 in.  
(4.2 cm.), diam. 6-25/32 in. (17.2 cm.), 79.74.

This shallow glass vessel, one of the most important to survive from ancient Persia, was used for drinking and pouring offerings to the gods. Glass vessels of this type were among the most expensive luxury wares of the ancient world. Only about a dozen are now known, and the Toledo phiale is notable among these for the precision of its cutting and for its having survived unbroken.



Kalpis, Greek, from Macedonia, ca. 300-275 B.C. Silver, ht. 14<sup>5</sup>/<sub>8</sub> in. (37.2 cm.), 79.1.

This kalpis, or water jar, is among the largest surviving examples of ancient Greek silver, and shows the type of elegantly profiled, undecorated form favored in Greece after the death of Alexander the Great in 323 B.C.



## The Collections

The works of art illustrated here represent only a small part of 90 gifts and purchases received during the year. Prints by Dürer and Rembrandt were given in memory of Grace J. Hitchcock, and other print acquisitions included works by Goya and Joseph Raffael. Photographs by Man Ray, Karl Struss, Harry Callahan and Max Yavno were acquired with the Harold Boeschstein, Jr. Fund, and two illustrated books were received as the gift of Richard Stevens. Gifts of glass were made by Ann de Beers Rand, Noel Tovey, and in memory of Carl J. Staelin. Edith and Howard Franklin helped make possible the purchase of a vase by Toledo glassmaker Tom McGlauchlin.



Roman glass: Head flask, from Syria, 2nd-3rd century A.D., ht. 6-9/16 in. (16.7 cm.), 79.53; Pitcher, Eastern Mediterranean, 4th century A.D., ht. 12<sup>5</sup>/<sub>8</sub> in. (32 cm.), 79.54.

Flasks in the shape of human heads, formed by blowing glass into a three-part mold, were not uncommon in the repertoire of Roman glassmakers. However, this example (left) is one of the few known which have a medallion-like face under the base. The stately pitcher (right) is among the largest and most carefully worked examples of Roman glass tableware, and is remarkable for its crisp outline and unusually broad handle.











Jacob van Ruisdael, Dutch, 1628/29-1682.  
*Landscape with a Sluice Gate*, ca. 1665-70.  
Oil on canvas, 41 x 34½ in. (104.1 x 87.6  
cm.), 78.68.

Ruisdael's grand, sombre art represents the climax of landscape painting in 17th century Holland, and this is considered the finest picture by him to become available in many years. Earlier, it was in notable collections in Russia, France and Holland, including those of several members of the Rothschild family.

Perfume Burner, English (London), about  
1670. Pierced and chased silver, ht. 13 in.  
(33 cm.), 79.11.

This extremely rare vessel is an English version of the contemporary European fashion for ornament inspired by the rich outlines and textures of the acanthus leaf. Variations of this international baroque style were applied to luxury furniture, textiles, glass and ceramics, as well as to metalwork such as the French toilet service illustrated on page 82.





Toilet Service, French, about 1675. Silver-gilt, repoussé and cast, 15 pieces. Gift of Mr. and Mrs. Stanley K. Levison, 79.56-.70.

This splendid matched set of luxurious pieces for a woman's dressing table is one of only four surviving 17th century services of its kind. Although its first owner is uncertain, until 1958 it belonged to successive Dukes of Devonshire at Chatsworth, England.



Canaletto, Italian, 1697-1768. *The Lock at Dolo*, from *Views, Some Representing Actual Sites, Others Imaginary*, about 1741-44. Etching, 11 $\frac{7}{8}$  x 17 in. (30.2 x 43.2 cm.), 79.80.

Canaletto won international renown for paintings of the unmatched architectural and marine splendors of his native Venice. Only once did he ever practice etching. The 31 plates he made, a rare complete set of which has been acquired by the Museum, are landmarks in printmaking due to Canaletto's unprecedented ability to translate effects of light, and to the originality and charm of his subjects.





Francesco de Mura, Italian, 1696-1782.  
*Allegory of Spring*, 1759. Oil on canvas,  
40½ x 51 in. (103 x 130 cm.), 79.79.

De Mura belonged to the last generation of Neapolitan painters whose dramatic, decorative style attracted royal and aristocratic patronage from all Europe. This allegory was inspired by the Roman poet Horace's evocation of Spring's renewal.







Henry van de Velde, Belgian, 1863-1957. Title page from *Also Sprach Zarathustra* by Friedrich Nietzsche, Leipzig (Insel Verlag), 1908. Letterpress printed in red-purple and gold, 14½ x 9½ in. (37 x 24.2 cm.). Wildenstein Fund, 79.43.

Van de Velde was an internationally influential designer and architect of the Arts and Crafts movement. This volume is his most impressive book design, and one of the great monuments of Art Nouveau book illustration.



Wiener Werkstätte, Austria. Goblet, designed by Dagobert Pêche, about 1915. Colorless bubbled glass with black enamelling, ht. 7¾ in. (18.7 cm.), 78.65.

The Wiener Werkstätte, or Vienna Workshops, became a focus for studio production of hand-made furniture and other domestic objects made in accord with modernist aesthetic ideals. Among the designers who worked there, Pêche was outstanding for his particularly original sense of fantasy.





Orrefors Glassworks, Sweden. *Fireworks Bowl*, designed by Edvard Hald, 1921. Wheel-engraved and acid-etched colorless glass, ht. 8-3/16 in. (20.8 cm.). Anonymous gift, 78.58.

Hald was a principal designer for Orrefors in the 1920s, when the factory first achieved an international reputation for the freshness of its engraved designs reflecting the elegant neo-classicism of contemporary Swedish taste.



Libbey Glass Company, Toledo. Vase, about 1925. Cased, flashed and engraved clear and deep red glass, ht. 13 3/4 in. (34.8 cm.). Gift of Marilyn M. Logan in memory of Richard D. Logan, Jr., 79.50.

This is a particularly fine example of the last period in which elaborate engraving was carried out at the Libbey factory.



René Lalique, French, 1860-1945. *Tourbillons Vase*, about 1925. Molded and partly polished blue-green glass, ht. 8 in. (20.3 cm.), 79.5.

About 1910 Lalique turned his remarkable talents to the development of glass molding techniques. His factory made decorative, functional and architectural glass, and this vase is a rare colored example of a design recognized as one of his most inventive and successful creations.

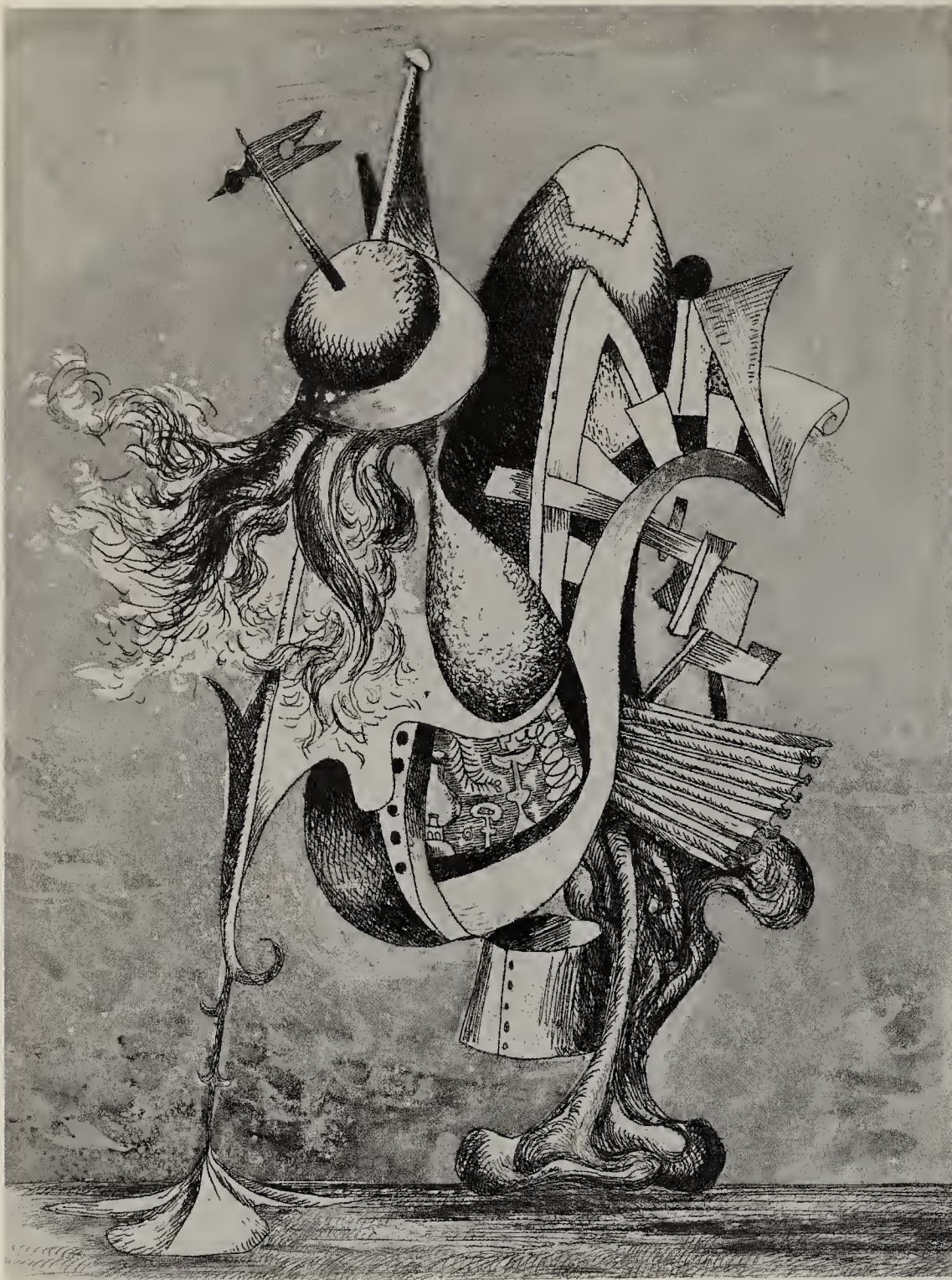


Jean Puiforcat, French, 1897-1945. Box, about 1928. Silver and lapis lazuli,  $6\frac{1}{4} \times 11\frac{3}{4} \times 5\frac{7}{8}$  in. (15.9 x 29.8 x 15 cm.), 79.2.

Puiforcat was the most famous silversmith of the Art Déco period, and this box is among his finest works carried out in the severely elegant style for which he is best known.







Kurt Séligmann, Swiss, 1900-1962. *Le Chiffonier*, from *Les Vagabondages Héraldiques*, Paris (Editions Chroniques du Jour), 1934. Etching and aquatint, 19½ x 15 in. (49.5 x 38.2 cm.). Wildenstein Fund, 79.37.

This volume, with 15 prints by the Surrealist artist Séligmann illustrating texts by Pierre Courthion, is among 60 twentieth century avant-garde artists' books acquired from the collection of the noted publisher and bookseller, George Wittenborn.

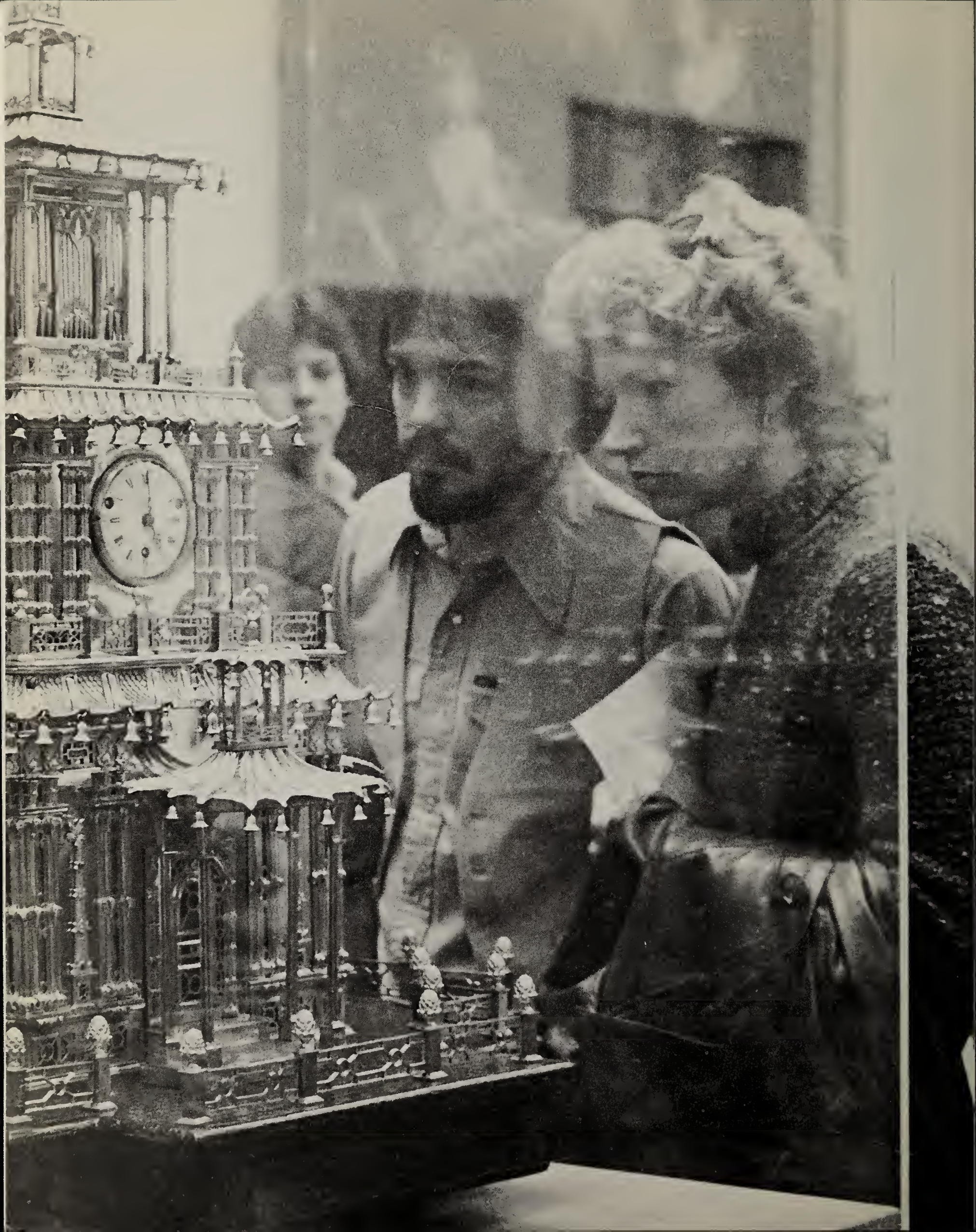




Jack Beal, American, born 1931. *Still Life Painter*, 1978-79. Oil on canvas, 49¾ x 60 in. (126.3 x 152.5 cm.), 79.77.

Beal is among the leading realist painters working today. This picture depicts his wife, also an artist, painting the intricate still life before her. Beal transforms this subject into a masterful composition of light, form, and complex pattern bathed in sensuous color.







## Curatorial Department

Eighteen temporary exhibitions, of which eight were organized by the Museum, represented a substantial increase in these important and complex programs.

*Persistent Realities*, *Jasper Johns: Foirades/Fizzles* and *Recent Acquisitions of Prints and Photographs* were drawn from the Museum's collection by Roberta Waddell, Curator of Prints, with assistance from Kress Fellow in Prints, Judith Weiss. *Art for Collectors V*, a large exhibition of works of art available for purchase by the public, was coordinated by Roger Berkowitz, Curator of Decorative Arts, who also organized *The Art of Louis Comfort Tiffany*, highlights from the McKean collection. *Modern Art in Toledo Collections* was presented by the Toledo Modern Art Group with assistance from Robert Phillips, Curator of Contemporary Art who also coordinated the Toledo Federation of Art Societies' 61st Annual Toledo Area Artists' Exhibition. Mary Wayne Fritzsche, Education Fellow, installed *Toledo Architectural Drawings*, 30 drawings for Old West End houses designed by the architect George S. Mills.

In addition to ongoing research, curators contributed to publications of several kinds. Most notable among these was completion of the Museum's first catalogue of its collection of American paintings by Susan E. Strickler, Research Associate for the catalogue, and edited by Senior Curator William Hutton. This project was assisted by a grant from the National Endowment for the Arts.

Care of the collections is a major responsibility of the department. An important program of work at the Museum was carried out by Carol Mancusi-Ungaro, a distinguished paintings conservator who was able to work here on a part-time basis during this year to carry out surface cleaning, local repairs and revarnishing of 90 paintings. She also advised on general conservation matters, and essential equipment for her work was provided by the DeVilbiss Company's gift of a new compressor to complement the spray booth given by them last year. More complex work for which we do not yet have physical facilities was done outside the Museum. The Washington Allston landscape was cleaned and relined at the Inter-museum Laboratory at Oberlin, Ohio, and both Holbein's *Lady of the Cromwell Family* and Bronzino's *Cosimo de' Medici* returned after two years' absence for cleaning and restoration at the laboratories of The Metropolitan Museum of Art and The Detroit Institute of Arts, respectively. Three ancient bronzes and the Greek silver hydria were also cleaned by the laboratory at the Fogg Art Museum at Harvard University.

During this period the Museum lent from its collections 19 paintings, nine glass objects, two prints, a book, sculpture and a piece of furniture to twenty museums and galleries in the United States and abroad. Among principal loans, *The Family Dinner* by Le Nain was lent to the Louvre, Paris for the exhibition *Le Nain*, and *Brown Sail, Wing and Wing* by Georgia O'Keeffe was included in *American Art Between the Two World Wars* shown in Dusseldorf, Zurich and Brussels. *Untitled* by Mark Rothko was lent to the Rothko exhibition at the Solomon R. Guggenheim Museum, New York.

## School of Design

Demonstrating the Museum's continuing emphasis in its programs on education, the Plough Pavilion was opened in November 1978 at the west end of the Museum to provide a new entrance to the School of Design. The Pavilion leads to a student exhibition gallery adjoining three new classrooms, a new slide library,



relocated offices for the school staff and Music Department, and a student lounge. The addition is named in honor of Abe Plough of Memphis, who has made possible several major improvements to the Museum including the William E. Levis Exhibition Gallery, the Little Theater, and landscaping of the grounds east of the Museum.

*Timeframes*, an initiative in adult education which has attracted remarkable interest, and funded by a three year grant from the National Endowment for the Humanities under its Learning Museums Program, was inaugurated in January 1979. The first two series in this program, *The New American Scene* and *China: A Celebration*, presented the work of distinguished critics, historians and scholars of American life since 1945, and of China's cultural and artistic heritage. Audiences have regularly numbered several hundred, on occasion over 1,000. As a result of the grant, it has been possible to mount publicity and informational efforts that have substantially widened the Museum's audience, fulfilling the principal aim of this NEH program.

Other public programs included a series of lectures by distinguished scholars on the art of Greece and Rome, with emphasis on the Museum's collection. In recent years a substantial audience for classic films has been developed. Series this season included *Foreign Passages*, *Living in the City*, *Adventures of the Artist* and *Couples*. With the aid of an NEA grant, the Greenfield Village Players staged two dramatic productions in the Museum's galleries, *John Brown's Body* and *Spoon River Anthology*.

Special art talks for employees continued at Owens-Corning Fiberglas Corporation and the Dana Corporation in Toledo.

Last year, two new bachelor's degree programs in Art History and Fine Arts were offered jointly with the University of Toledo, and they have begun to attract substantial student interest. A bus shuttle service was inaugurated between the University campus and the Museum to provide regular transportation for University students.

Two Museum Educational Fellows, who completed their second year of internship funded by the Nettie Poe Ketcham Fund and the National Endowment for the Arts, developed special programs to promote interest in photography, architecture, video art and electronic music. Five W. Sinclair Walbridge Scholarships were awarded for educational internships in the Saturday children's program. Exhibitions organized by the School of Design in its own gallery included the Museum's faculty exhibition, an exhibition of work of former School of Design students, photography by students in Saturday children's classes, *Cityscapes* *Ceramics* by Adolph Rosenblatt, the Ohio Designer Craftsmen 1978 Biennial and an exhibition of Korean children's art.

Over 8,000 adults and 40,000 school children who visited the museum were given art or music tours by 48 Art Docents and nine Music Docents specifically trained for this role, and during the year 15 new candidates also underwent training as Art Docents.

## Music Department

From its new office in the renovated facilities of the School of Design, the Music Department continued its established concert and educational programs under the guidance of the professional staff assisted by the Music Docents, Special Lecture Music Docents, Concert Ushers and the Peristyle Subscription Committee.

The Peristyle Concert Series included performances by the Milwaukee Ballet,



Moscow Philharmonic, pianist Vladimir Ashkenazy, NDR Symphony of Hamburg and St. Paul Chamber Orchestra. The Great Gallery Series presented chamber music concerts by the Paratore Brothers, Rogeri Trio, Tokyo String Quartet and the Canadian Brass.

Sunday Free Concerts drew increasingly large audiences for a wide variety of performances by regional musicians, including the Kent State Sinfonia, Toledo Youth Orchestra, and the Benjamin Locke Chorale, as well as recitals by the Music Department's professional staff. Informal, noon-hour Gallery Gigs were given by both professional musicians and local college and high school students. As in the past, the Toledo Symphony Orchestra and Toledo Choral Society held regular concerts in the Museum Peristyle.

The publication of the *Museum News* issue, "Musical Instruments," culminated several years of exploring the art collections as seen from a different perspective. In this connection, incorporation of the Museum's art collection into appropriate music education classes was continued following strongly positive response from students and teachers. "Keyboard Conversations" and "Musical Moments" continued to draw enthusiastic students, and the Saturday music program was expanded to include "The Electronic Experience" for junior high students.

#### Peristyle Subscription Committee

Ms. Robin L. Ade  
Mrs. Charles Abood  
Mrs. Lawrence Bell,  
    *Co-chairman*  
Mrs. Roger Berkowitz  
Mrs. James Blumer  
Mrs. William Boeschstein  
Mrs. Jerry Bohland  
Mrs. Fred Bostleman  
Mrs. Howard G. Bruss  
Mrs. W. LeRoy Bryant  
Mrs. Monte Carman  
Mrs. Dan Connors  
Mrs. Paul V. Daverio  
Mrs. Richard Day

Mrs. Alvin Dickson  
Mrs. Richard Doerfler  
Mrs. Fred Elder  
Mrs. Joel Friedman  
Mrs. William Graham  
Mrs. John Groff  
Mrs. David Hancock  
Mrs. Fred J. Harrington  
Mrs. Philip Hendrickson  
Mrs. Frederic Henry  
Mrs. Paul F. Heymann  
Ms. Dorothy Hite  
Mrs. Richard Howe  
Mrs. Arthur Kiefer  
Mrs. Ronald Langhals

Mrs. Dwight Liggett, Jr.  
Mrs. Kenneth McClure  
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Mrs. Hollis Moore  
Mrs. William Morrison  
Mrs. John Morse  
Mrs. James W. H. Neisler  
Mrs. Norman C. Nitschke  
Mrs. John Osborne  
Mrs. Allen Owen  
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### Library

The Library added 1766 books and catalogues by purchase, gift and exchange, a substantial increase over the previous year, and one that brought the collection to over 35,000 volumes. Perhaps the most significant title purchased was the eight volume catalogue of the De Clerq collection of antiquities published in Paris 1885-1911, a great rarity which the Library has sought for many years.

A \$3,906 grant awarded by the Department of Health, Education and Welfare as part of the College Library Resource program of the Higher Education Act allowed the purchase of several published doctoral theses, almost 50 catalogues of glass companies and 63 out-of-print exhibition catalogues on microfiche, as well as important recent works such as Francis O'Connor's *Jackson Pollock*. Kress Foundation funds were used to acquire major volumes on the graphic works of Kirchner, Henry Moore, Kokoschka, Chagall and Picasso. Eighteen individuals and two organizations gave books to the Library, and funds for books purchases were received as several memorial gifts. Sue Loos, a volunteer throughout the year, spent many hours updating the artists' vertical file.

### Superintendent's Department

This department, responsible for security and maintenance of the Museum's buildings and grounds, managed the continued renovation of the Museum's facilities. Broad improvements were accomplished by our own maintenance staff in many areas: electrical, plumbing, ventilation, communication, security, structural and lighting. Plans are underway for renovation of the building to provide additional gallery space and more efficient general facilities. Late in 1979 Alan Gray joined the Museum staff as Superintendent.



## Visitors' Services

During a successful year, Collector's Corner, the sales and rental gallery of area artists' work operated by the Art Museum Aides, contributed \$6,500 to the Museum from its operating profits. 912 objects were sold, a 14% increase over the previous year. The Bookstore has flourished in its new location on the ground floor at the Grove Place entrance. Revenues from its expanded offerings of books, jewelry, art reproductions, stationery, postcards, toys and educational materials have substantially increased. The Museum's Restaurant continues its tradition of offering lunch and light refreshments at reasonable prices.

## Membership

The 1979 Museum membership campaign, organized and run by the Art Museum Aides, enlisted 1650 new members. This continues to be one of the few campaigns of its kind in the country entirely organized, led and carried out by volunteers. Under the chairmanship of Mrs. Charles E. Ide, Jr., with Mrs. Gerald B. Mitchell as Assistant Chairman, the efforts of 627 volunteers increased Museum membership to 8,547. A woodcut, "The Peacock," designed by a student in the Museum's Saturday children's classes, was awarded to the 222 Friends, membership campaign volunteers who obtained five or more Museum memberships.

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## Endowment Development

The increase of endowment funds is fundamental to the Museum's stability and continued growth. While unsolicited gifts and bequests are of great importance, it is the task of the volunteer Endowment Development Committee to augment continuously these funds by seeking both major support and new members of the President's Council.

In an active year for the 40 members of the Endowment Development Committee, prospective President's Council members were invited to the Museum for luncheons and for a special dinner preceding the opening of *The Sensuous Immortals*. As a result of the Committee's successful efforts, 65 new members were enrolled in the President's Council, whose annual dinner this year had to be held on two nights to accommodate the Council's growing membership. In May a reception and preview of *The Sensuous Immortals* honored the Museum's major contributors, the Benefactors, Patrons and Donors.







## The President's Council

The President's Council is comprised of those who annually contribute \$500 or more, of those who have become Donors or Patrons of the Museum within the past five years, and of living Benefactors of The Toledo Museum of Art. An accumulated contribution of \$5,000 establishes eligibility for election as an Endowment Donor.

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# The Toledo Museum of Art

## Statements of Current Operating Fund Income and Expenses

Years ended August 31, 1979 and 1978

Income:	1979	1978
Libbey Residuary and Endowment Funds	\$ 628,183	565,180
Museum's Endowments	732,915	665,065
Other Endowment Funds and donations	127,351	119,669
Government and foundation grants	230,507	281,679
Income from invested operating funds	14,343	12,769
Membership dues	172,086	167,556
Tuition and supply fees	438,836	431,849
Concert tickets	67,734	58,317
Exhibitions	21,477	22,728
Museum bookstore sales	115,106	102,846
Other sources	43,803	35,781
Total income	<u>2,592,341</u>	<u>2,463,439</u>
Expenses:		
Compensation and fringe benefits	1,508,192	1,293,560
Concert costs	64,637	61,477
Exhibitions	172,483	220,395
Maintenance and utilities of facilities and collections	409,093	411,933
Publicity, promotion and publications	88,833	70,821
Scholarships, fellowships and awards	22,249	35,402
Cost of sales of school supplies	68,695	51,293
Cost of Museum shop sales	63,192	66,520
General and administrative	65,512	40,564
Other operating costs	155,804	178,393
Total expenses	<u>2,618,690</u>	<u>2,430,358</u>
Excess income (expenses)	<u>\$ (26,349)</u>	<u>33,081</u>

This statement presents income and expenses of the operating fund and excludes operations of the Plant, Art and Endowment Funds.



Peat, Marwick, Mitchell & Co.

Certified Public Accountants

Edison Plaza  
Toledo, Ohio 43604

The Board of Trustees  
The Toledo Museum of Art

We have examined the statements of current operating fund income and expenses of The Toledo Museum of Art for the two years ended August 31, 1979. Our examinations were made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the aforementioned statements of current operating fund income and expenses present fairly the current operating fund income and expenses of The Toledo Museum of Art for each of the two years in the period ended August 31, 1979, on a consistent basis.

October 12, 1979

*Peat, Marwick, Mitchell & Co.*



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